THE MAKING OF A TELEVISION DRAMA SERIES

DOCTOR WHO

SEASON 15 OVERVIEW

TARGET

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SEASON 15, STORIES 92 - 97

Seasonal Variations

DAVID OWEN says the fifteenth season of DOCTOR WHO defies description

IF there is one generic description that can be levelled at the six stories that made up the fifteenth season of **Doctor Who** it can only be that in style and content they utterly defy being described generically. This makes this season a microcosm of the series as a whole - a perpetually altering saga whose only constant is it's state of flux. A look behind the scenes of this season in search of reasons for its diversity soon reveals that necessity was never more the mother of invention than during Graham Williams' first year as producer of **Doctor Who**.

No one in their right mind would launch a new series of a popular drama set everywhere in time and space with a story set within ten years and a hundred miles of its predecessor, in the gloomy, fog-shrouded, fin-de-siecle English Channel. Yet due to the utterly unexpected cancellation of THE WITCH LORDS, it was this very setting upon which was staged HORROR OF FANG ROCK. This is the first of two stories this season which can be compared readily to those in the seasons which preceded it, the other being IMAGE OF THE FENDAHL. Both tread ground familar to the viewer of mid-seventies **Doctor Who** - an alien life form trapped on Earth and making itself lethally known amongst a community of humans already set against each other prior to the arrival of the Doctor and his companion. Both are also the only two stories of the season to feature just a single companion for the Doctor.

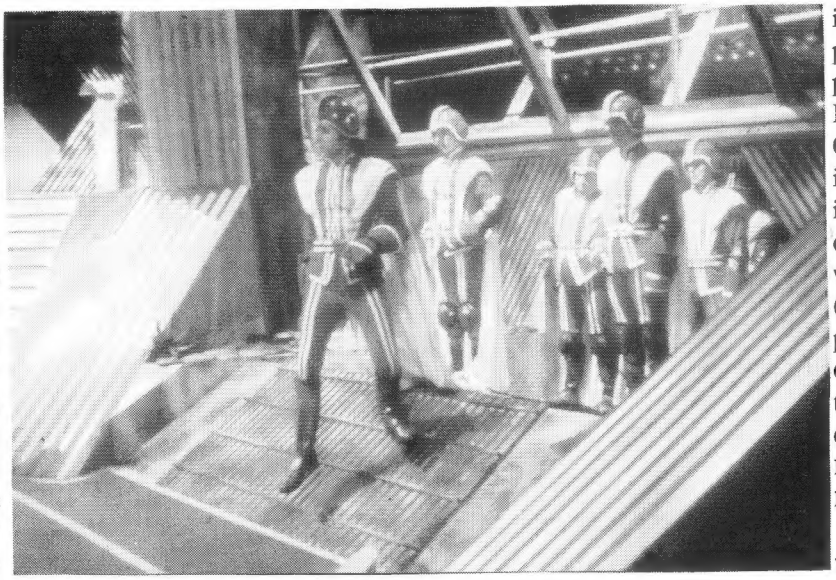
The arrival of K-9 on the scene in the second story, THE INVISIBLE ENEMY, could not have been better timed. This story reflected the revolution that was about to sweep the large and small screens of Britain. On the former, George Lucas' *Star Wars* would see British release over the Christmas of 1977, right in the middle of season fifteen's run, forever changing viewers' expectations of rockets, ray guns, and robots. At almost exactly the same time on the small screen the curtain was rising on the first thirteen episodes of Terry Nation's political space opera, **Blake's Seven**. The viewing public now expected futuristic fiction to have gadgets - and if they could be cute gadgets then better still.

The contrast between the first two stories illustrates well the diversity of the season as a whole. It is hard to plot changes in **Doctor Who**'s function and form over the six stories when each deviates so wildly from the norm that even considering there to be a norm is folly. Perhaps it is more helpful to consider which elements of **Doctor Who** were the norm before season fifteen, and which after.

The changing role of the Time Lords in **Doctor Who** seems to pivot upon this season. From their introduction in 1969 up until 1976's THE DEADLY ASSASSIN, they had become gradually more personalised, moving from nameless near-deities, via titled officials and corrupt renegades, to an interfering and fallible force that had left it's mark on the history of the universe. In every single story of this season, the Doctor either discovers remnants of his race's interference, or is recognised or introduces himself as a member of that race. This ubiquitousness of the Gallifreyans on screen increases throughout 1978 with UNDERWORLD (or *Where the Time Lords Went Wrong*), THE INVASION OF TIME (or *Some More of the Time Lords' Greatest Mistakes*), and the introduction of a Time Lord companion as Leela's replacement (or *Who are these Time Lord People Anyway ?*)

The Gallifrey returned to this season in THE INVASION OF TIME is a predominantly better-lit and shoddier-decorated place than the previous season's upon which it is based. This is indicative of the visual direction of the series as a whole at this point, with a move towards the more garish and allegorical as opposed to the gloomy sordidity of previous seasons. Comparing THE INVASION OF TIME with THE DEADLY ASSASSIN gives many indicators of the trends of the series - non-Terran companions, the Doctor's eccentricity, the aforementioned visual changes, and most noticably of all the level of humour employed in the series.

'Comic characters', as opposed to humorous dialogue and action between 'straight' characters appear in the forms of Marius, Gatherer Hade, the Collector, and Castellan Kellner. (The latter's name, incidentally, bears a suspicious similarity to the place name Kastner Kelner, near Runcorn in Cheshire.) This is no innovation to the series in itself, but this time they carry far more dramatic weight than say, the jailer (THE REIGN OF TERROR), pigbin Josh (THE CLAWS OF AXOS), Miss Hawthorne (THE DAEMONS), or the Doctor (SPEARHEAD FROM SPACE to PLANET OF THE SPIDERS).



Doctor Who has always worked best when

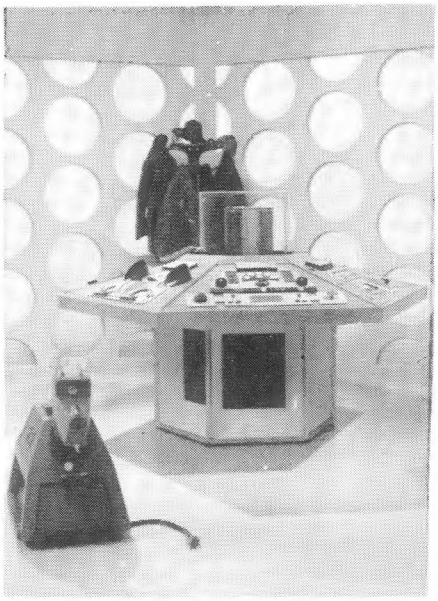
5 NOVEMBER 1977

BBC1

6.10 Dr Who
starring Tom Baker
in *Image of the Fendahl*
A four-part story by
CHRIS BOUCHER. Part 2
[illegible] part does witchcraft play in
[illegible]round the old priory?

functioning on many levels by appealing to different types of target viewer simultaneously, and the increased emphasis on humour undoubtedly now helped to attract those to whom the willing suspension of disbelief was no longer possible, yet still found pleasure in the inventiveness of the series.

With the previous season's departure of Sarah Jane Smith, the series' links with present-day Britain were finally snapped for good. With Leela, we had a return to the norm of the 1960s for companions, as opposed to assistants to the Doctor. Leela's success, as well as proving that sex and violence may have been more comfortable in **Doctor Who** than previously thought, showed that in order for the audience to identify with a companion it is not necessary for her or him to share a home with the audience, or even a morality or theology. The sole requisite is that the companion not know what the Doctor is thinking at all times. Leela reopened the doors for much more imaginative companions. Her departure, however, can most diplomatically be described as 'lamentable'.



Maybe it is possible to categorise all the other Tom Baker series of **Doctor Who** succinctly (here goes - ARK and old monsters, *Hammer* horror, More *Hammer* horror, The Key To Time, wild ideas, style over content). But then it is equally impossible to pigeonhole season fifteen. We find just about every single element to characterise late seventies **Doctor Who** - the pseudo-historical, the studio-effects extravaganza, the contemporary-Earth drama, the allegorical Robert Holmes masterpiece, the over-ambitious 'wild ideas' story, and the explosion of yet more myths of the Doctor's origin. It is almost as though the series, having seen the competition in the ranks of fantastic adventure had flexed its imaginative muscles to prove that it really does have the most versatile format of any continuing dramatic serial ever.

Straddling as it does the two great thrusts of Tom Baker's tenure, the initial realism and later experimentalism, one simply concludes that, like it or not, season fifteen is the archetypal Tom Baker season. □

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FILMS

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TELEVISION

Batman
Battlestar Galactica
The Bionic Woman
Blake's Seven (BBC, 1978-1981)
Cannon
Charlie's Angels
Cinema (BBC)
Columbo
Danger Man
Doctor Who (BBC, 1963-)
The Fugitive
Gangsters (BBC, 1977)
The Good Life (BBC)
Gunsmoke
Hawaii Five-O
The High Chapparal
The Human Jungle
Kojak
Lord Peter Wimsey (BBC)
The Man From U.N.C.L.E.
The New Avengers
The Outer Limits
Police Woman
The Power Game
The Ride to Hangman's Tree
The Saint
The Six Million Dollar Man
Softly Softly (BBC)
Space: 1999 (ITC/RAI/Gerry Anderson Productions/Group Three, 1975-1977)
Special Branch (Euston Films)
Starsky and Hutch
Steptoe and Son (BBC)
The Sweeney (Euston Films)
Target (BBC, 1978)
Till Death us do Part (BBC)
The Twilight Zone
Upstairs, Downstairs
The Untouchables
Wagon Train
Whacko!
Z-Cars (BBC, 1962-1978)

DOCTOR WHO

The Ark in Space (4C)
The Claws of Axos (GGG)
The Daemons (JJJ)
The Deadly Assassin (4P)
Doctor Who and the Silurians (BBB)
The Face of Evil (4Q)
Horror or Fang Rock (4V)
Image of the Fendahl (4X)
The Invasion of Time (4Z)
The Invisible Enemy (4T)
Planet of the Spiders (ZZZ)
The Reign of Terror (H)
Revenge of the Cybermen (4D)
The Sontaran Experiment (4B)
Spearhead from Space (AAA)
The Sunmakers (4W)
The Time Monster (OOO)
Underworld (4Y)

TOY TIME

MERCHANDISE in 1977 and 1978 was something of a mixed bag, with a large number of diverse items appearing. The *Target* books still formed the backbone: these included Ian Marter's exemplary debut *The Ark In Space*, Terrance Dicks' *The Mutants* (with a superb cover by Jeff Cummins), and Philip Hinchcliffe's capable *The Masque of Mandragora*. As was common at the time, the majority of the 18 titles were Tom Baker stories, the exceptions being *Carnival of Monsters*, *The Dalek Invasion of Earth*, *The Claws of Axos*, *Death to the Daleks*, *Tomb of the Cybermen* and *The Time Warrior*.

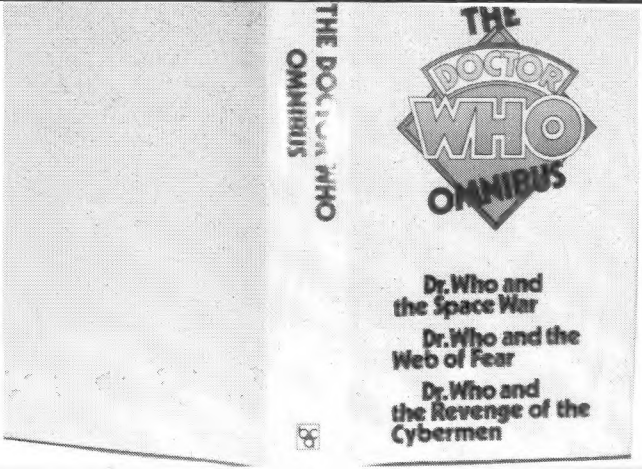
The *Doctor Who Discovers...* series was an experiment by *Target* in 1977. These books were intended to educate and inform, and each concentrated on a different aspect of science and history: *Prehistoric Animals*, *Space Travel*, The Conquerors, *Strange and Mysterious Creatures* and *Early Man* all came under scrutiny. Unfortunately the series was not well received, and a sixth title (*The Pirates*) was designed but never released.

Target also published *The Second Doctor Who Monster Book* (1977), in which Terrance Dicks examined the foes of the fourth Doctor on a story by story basis. An excellent little book for the fact and photograph starved fans of the time.

Other books included the statutory *Doctor Who Annuals*, the revived *Dalek Annuals*, a *Dalek Activity Book* (1978), and a *Dalek Colouring Book* (1978). A *Doctor Who Press-Out Book* appeared in 1977, and is remarkable in that it features Romana in the artwork, though she didn't actually join the programme until the end of 1978.

There were several tie-in promotions as well. *Weetabix* brought out their second set of stand up figures in 1977, but they were not a patch on the original 1975 set. In the same year, *Crosse and Blackwell* ran a promotion on their Baked Beans which linked tenuously with **Doctor Who**, offering a colour-in TARDIS and a set of pens for four wrappers and 95 pence.

On 28th April 1977, John Noakes,


THE DOCTOR WHO OMNIBUS
THE DOCTOR WHO OMNIBUS
Dr. Who and the Space War
Dr. Who and the Web of Fear
Dr. Who and the Revenge of the Cybermen

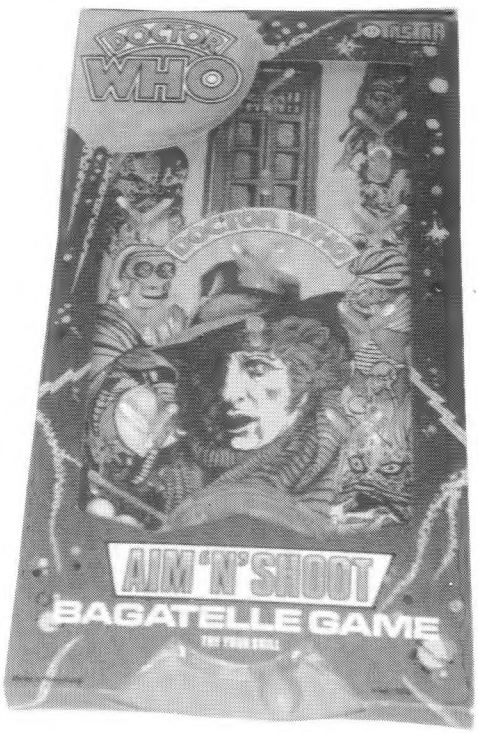
DAVID HOWE looks at the DOCTOR WHO products which capitalised on the popular seasons 14 and 15

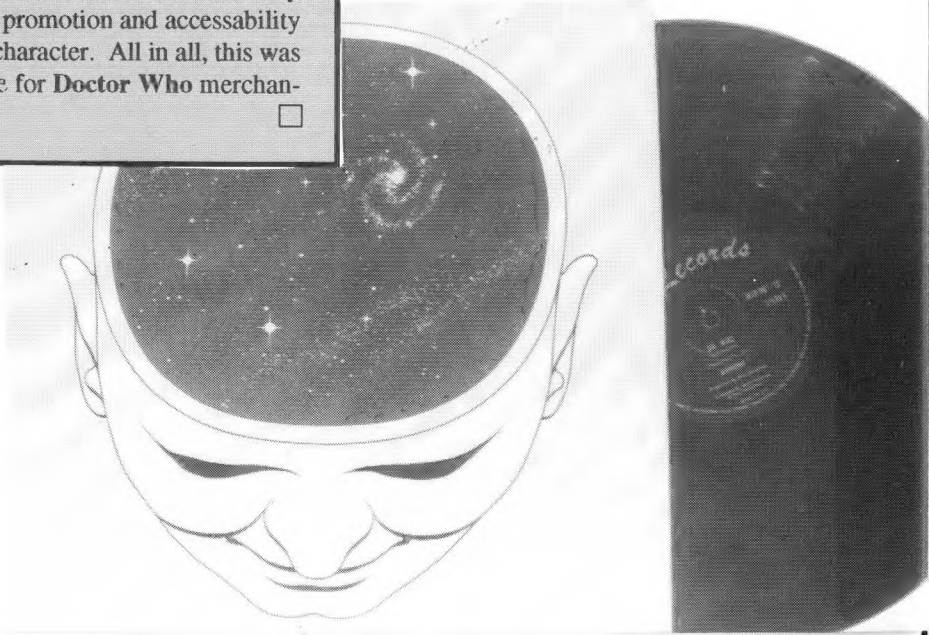
Lesley Judd and Peter Purves hosted a **Blue Peter** where **Who**-thirsty viewers were urged to make their own stage versions of the show by turning a grocery box into a stage set and moving about cardboard cut-outs of the Doctor and Leela (printed in the *Radio Times*, and also available on the corresponding leaflet on how it was done). A jolly good Dalek could also be made from some cotton reels and matchsticks, and the richer children could have fun by using their cassette recorders to record and amplify everyday sounds as noises for alien atmospheres. An extract from the beginning of PLANET OF THE DALEKS part six was also shown to get the children in the mood.

In other areas of merchandise, there were two sets of four jigsaws each from *Whitman*'s: four artwork ones in 1977 showing the Doctor on various alien planets, and four in 1978 entitled *The Enemies of Doctor Who* featured artwork of Zygons, Kraals, Sontarans and Giant Robots). Walton Sound and Film Services released 8mm versions of the two Dalek films in 1977 and in 1978 there was a *Poster Art Kit* from *Thomas Salter Ltd*, two different Bagatelle games featuring the Doctor and some badly-drawn non-**Doctor Who** monsters (a large game was produced by *Jotastar* and a smaller one by Playtime), *Dymo* got in on the act with a Label-Maker emblazoned with the diamond logo containing a free badge, *Palitoy* released their talking K-9 while *Denys Fisher* released the silent friction version. Finally, *Jotastar* released the *Doctor Who trump card game* - which made the mistake of mixing up pictures of Ogrons and Sea Devils.

Other items of note in 1978 included the BBC's *Doctor Who Sound Effects* LP and *Mankind*'s disco version of the Doctor Who theme on *Motor/Pinnacle* records which also had some sheet music associated with it.

The programme was gaining excellent ratings, and Tom Baker was very keen on the promotion and accessability of the lead character. All in all, this was a boom time for **Doctor Who** merchandise. □





Violent Times

Family fun, or tea-time terror for tots? Television in the Seventies faced lies, damned lies and statistics, as ANDREW PIXLEY explains

VIOLENCE on television and its effect on children was a hot subject in the late 1970s. The Sun devoted a week of coverage to the subject from Monday September 19th to Friday September 23rd, the centrepiece of which was an opinion poll conducted by Marplan over the period September 7th to 9th (the week following HORROR OF FANG ROCK part one). Altogether, 506 children aged 6 to 14 and 487 mothers of children aged 4 to 14 were interviewed about viewing habits and restrictions, and the reactions to certain shows - including **Doctor Who**.

One of the prime concerns was that Britain was breeding a nation of telly addicts. Watching television came out as one of the children's favourite pastime, behind swimming, going out with friends, and playing sport. Horror stories were dragged out again about children who strangled people the way they'd seen Simon Templar do it, plummeted to their deaths without the bionics of Steve Austin, hanged themselves in recreations of **The Ride to Hangman's Tree**, and tryed to fly like Peter Pan. But for once **Doctor Who** escaped uncharged.

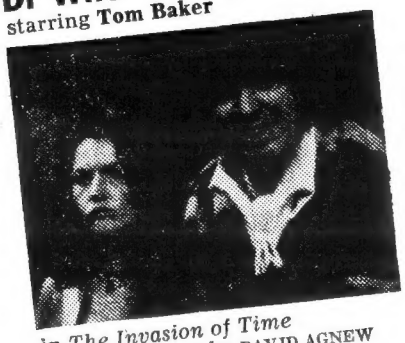
The kids themselves commented on a variety of shows on the Thursday - mainly in admiration of the Fonz, **Starsky and Hutch**, **The Six Million Dollar Man** and Benny Hill. Hefin Hughes, aged six, commented: "The **Doctor Who** monsters are scarey, but nice. But I wouldn't want to go for a ride in the phone box. I would be frightened."

The most interesting day was the Tuesday when the survey results were concerned with the violence levels of what children watched. The sample groups were asked which of a range of shows had too much violence. Most violent was Euston's **The Sweeney**, with 45% response from children and 67% response from mothers. From there the order varied. **Doctor Who** was cited by 33% of mothers as too violent, ahead of **Kojak** (25%), **Starsky and Hutch** (24%), and **Batman** and **Police Woman** (both 20%). The children, on the other hand, rated **Kojak** 20%, **Doctor Who** 19%, **Batman** 14% and **Cannon** 13%. The bionic duo escaped with little criticism of their violence despite their stunning stunts.

Next the children and mothers were asked which shows they watched very often. With children, the favourites were **Starsky and Hutch** (60%), **The Six Million Dollar Man** (54%), **The Bionic Woman** (51%), **Doctor Who** (43%), **Batman** and **Charlie's Angels** (both 42%), and **The Sweeney** (39%). It was noticeable that the more fantastic exploits of Steve Austin, Jamie Sommers, the Doctor and Batman were all favoured more by the younger viewer. In contrast, the action/drama of US cops, US beauties, and Jack Regan of **The Sweeney** were more the preserve of those in their lower teens. Mothers' viewing habits were obviously different with **Doctor Who** only ranking above **Batman** at 15% - and below all the shows mentioned above, plus others like **Hawaii Five-O**, **Cannon**, **Columbo** and **Z-Cars**.

A small piece on **Doctor Who** by Sue Freeman accompanied the poll results and comments. It featured photographs of a Primitive Priest, Alpha Centauri, a Draconian, an Ogron, Styggron, the decaying Master and a Dalek. The feature said that when a monster gets too familiar, it is axed. Actor Tom Baker, 42, said he felt the show was good for kids, and being frightened was part of growing up. Producer Graham Williams, 32, added that he had no hesitation in letting his son Richard, 2, watch the show. Mention was made of the fact that adults formed 60% of the audience for what

6.25-6.50
Dr Who
starring **Tom Baker**



in *The Invasion of Time*
A six-part story by DAVID AGNEW
Part 1
Last time he was on Gallifrey, his home planet, the Doctor was accidentally elected president. Now, he returns to claim the position. But he seems to have turned traitor, threatening the very existence of the Time Lords.

Dr Who.....TOM BAKER
Vardan leader.....STAN MCGOWAN
Leela.....LOUISE JAMESON
Voice of K9.....JOHN LEESON
CHRIS TRANCHELL

6.25-6.50 Dr Who
starring **Tom Baker**
in *The Invasion of Time*
A six-part story by DAVID AGNEW

Part 6: The Sontarans break into the Tardis itself. The Doctor must play a dangerous game of hide-and-seek inside its many rooms, while desperately trying to find a way of defeating them and saving Gallifrey.

Leela.....LOUISE JAMESON
Dr Who.....TOM BAKER
Kelner.....MILTON JOHNS
Stor.....DEREK DEADMAN
Rodan.....HILARY RYAN
Sontaran.....STUART FELL
Andred.....CHRIS TRANCHELL
Voice of K9.....JOHN LEESON
Borusa.....JOHN ARNATT
Nesbin.....MAX FAULKNER
Presta.....GAI SMITH

Incidental music by DUDLEY SIMPSON
Script editor ANTHONY READ
Designer BARBARA GOSNOLD
Producer GRAHAM WILLIAMS
Director GERALD BLAKE

6.10 Dr Who
starring Tom Baker
in *Image of the Fendahl*
A four-part story by CHRIS BOUCHER
Part 1
A hole in time, a human skull eight million years older than man, strange deaths in the English countryside – a nerve-racking adventure begins for The Doctor and Leela.

Adam Colby.....EDWARD ARTHUR
Thea Ransome.....WANDA VENTHAM
Maximillian Stael.SCOTT FREDERICKS
Hiker.....GRAHAM SIMPSON
Dr Fendelman.....DENIS LILL
Leela.....LOUISE JAMESON
The Doctor.....TOM BAKER
Ted Moss.....EDWARD EVANS
David Mitchell.....DEREK MARTIN
Martha Tyler.....DAPHNE HEARD

Incidental music by DUDLEY SIMPSON
Script editor ROBERT HOLMES
Designer ANNA RIDLEY
Producer GRAHAM WILLIAMS
Director GEORGE SPENTON-FOSTER

6.5 Dr Who
starring
Tom Baker
in
Image of the Fendahl
A four-part story by
CHRIS BOUCHER
Part 3
The dark forces take control in the old priory. But time is running out for everyone as the Fendahl ... its power.

.....TOM BAKER
.....JAMESON

6.10 Dr Who
starring Tom Baker
in *Image of the Fendahl*
A four-part story by
CHRIS BOUCHER. Part 4
The Doctor buys time with an ancient charm – but needs to harness the most dangerous modern equipment if he is to defeat the Fendahl and save mankind.

The Doctor.....TOM BAKER
.....LOUISE JAMESON
.....GEOFFREY HINSLIFF
.....DAPHNE HEARD
.....ENTHAM

Thea Ransome is violently assaulted by embryo Fendahleen

was now considered a family show, and this was cited as the explanation for its new timeslot after six o'clock.

Throughout the week there was also a chance for readers to enter a Super Free Contest with prizes that included Denys Fisher action toys from shows such as **Doctor Who, The Six Million Dollar Man** and **The Bionic Woman,** plus cuddly Emus and Snoopys. The competition involved filling-in an empty bubble caption in a television photo - the Wednesday picture featured Tom Baker with a REVENGE-type Cyberman.

One of the influencing factors in the survey had been the Belson Report - a study conducted into harmful material on television by Doctor William Belson, a former research specialist. The report concluded that violence on television was a contributing factor to the present level of violence in society. Both the western sheriff and the modern-day cop should be portrayed as people who shunned violence. "They are civilised people who use control. The goodie who is violent, as in **Target,** can do a lot of harm to young viewers."

Target was of course the new vehicle for the creative talents of producer Philip Hinchcliffe. It was a film drama series following in the wake of Philip Martin's **Gangsters** from BBC Birmingham, but which used the less subtle action-drama of the Regan/Carter school. Target was originally created by Graham Williams and fleshed out by writers such as Roger Marshall. It was intended to be three-part dramas starring Colin Blakely, showing the police as they tracked a target criminal. The public's massive response to Euston's **The Sweeney** had forced the BBC to restructure **Target,** the first episode of which was shown on September 6th 1977. Many of the Euston crew, including director Douglas Camfield, were brought in. The star, Patrick Mower as Steve Hackett, had also worked for Euston - playing D.I. Haggerty in **Special Branch** for two seasons.

Philip Hinchcliffe rewrote the pilot episode SHIPMENT with Bob Baker and Dave Martin and also contributed scripts for BIG ELEPHANT and CARVE UP to the first season. BIG ELEPHANT guest-starred Katy Manning, and attracted publicity as she was transformed into Joanne, a gangster's moll and heroin addict. Two other scripts (BLOW OUT and HUNTING PARTIES) were credited to David Agnew when their original writers asked not to have their names associated with them.

Steve Hackett and his men were not the only ones to feel the force of Belosn's scorn though, and the shows which were criticised make peculiar reading - some of them had not been shown in the UK for years. Shows which featured heroes who set bad examples included **The Saint, The Untouchables, Danger Man,** and **Hawaii Five-O**. Violence which was all-to realistic could be found in **The Informer, Ironside** and **Softly Softly**. Bloodletting in **Gunsmoke** and **The High Chapparal** was out too. Also under attack were shows where violence was "just thrown in" such as **The Man From U.N.C.L.E., Danger Man** (what had John Drake been up to?), and **Cinema** (due to its juicy extracts). Verbal and physical abuse with relationships was also in Belson's bad books, condemning **Softly Softly, Z-Cars, The Power Game** and **The Human Jungle**.

Strangely enough, **Doctor Who** was given a clean bill of health by Belson. He found the monsters were so ridiculous and far-fetched that children knew they had no bearing on real life. The same could be said of **Tom and Jerry, Top Cat, Popeye, Yogi Bear, Captain Pugwash,** and (strangely) the **Quatermass** serials. Slapstick of **Till Death Us Do Part, Whacko!** and **Steptoe and Son** could also be laughed off, since punch-ups here didn't leave the younger viewers tense. However, despite Belson's findings, Alf Garnett was going to have to watch his language a bit more. □

Doctor Who: Inva

The Doctor had escaped from Earth, and now DOCTOR WHO what the Americans eventually

STAR WARS had a lot to answer for. It generated a resurgence of interest in sf and fantasy as a viable form of entertainment. Science fiction novels could now be displayed on bookshop shelves, instead of being hidden away in a corner. W.H.Smith's entries titles like *Starburst*, *Starlog*, *Omni*, and *Screen On*. In Britain, the BBC had realised during the summer that maybe sf could be big again any moment, and asked Terry Nation to create a new space opera: this series received much publicity during production and a large feature in the Christmas *Radio Times*. THE WAY BACK, a highy-polished piece of television drama, introduced **Blake's Seven** to the viewing public on January 2nd 1978, a few days after the exploits of Luke, Han and, R2D2 had gone on general release.

In America the thirst for bangs, flashes, derring-do, robots and all that was outlandish was soon to be fuelled when, on 17th September 1978, the ABC network broadcast the first three hours of **Battlestar Galactica** - a glitzy action series with top-notch model work, and scripts which only vaguely resembled **Wagon Train**. However, the BBC got there first with the PBS stations when earier in the year **Doctor Who** unexpectedly found himself on the way back too.

The Doctor's adventures had been marketed in the USA back in 1972 when a banner headline in trade magazines annouced: "72 half-hours with **Doctor Who** and you're cured". With a hero who is "part Who-dini, part Who-dunnit... this selfless humanitarian travels around the universe (at his own expense!) ... Monsters from the past, present-day monsters - never mind - each and every one bites the interplanetary dust."

Marketed by the distribution company of Time Life, who have had close links with the BBC (including financial backing of more prestigious series), these were 525-line videotapes of episodes from DOCTOR WHO AND THE SILURIANS to THE TIME MONSTER which aired - to very little interest - on the Public Broadcasting System stations in either episode or compilation form. In 1977, *Fantastic Television* was published - a landmark book by Gary Gerani and Paul H. Schulman, which was the first seriously to examine fantasy series and offer episode guides. This gave the show an entire paragraph in the 192-page volume. "Whimsical... though hopelessly low-brow" was the verdict, complete with a reference to the thirteen colour 1970 adventures starring John Pertwee (sic) available for syndication.

Throughout the 1970s there was increasing interest in certain British television shows by the PBS stations. The days when prestige film series from the like of ITC and ABC got American networkings were over, and the US screenings of **The New Avengers** did not start until September 1978 - two years after the UK premier - and even then in a very late timeslot. Science fiction was no exception: **Space: 1999**, had high production values, and was recommended as good viewing by rocket pioneer Werner Von Braun. But since the big three networks would not touch it, its 'network' of local stations in the US crumbled away to nothing after its first year. (The lunar wanderings of Koenig and co fared no better on this side of the Atlantic.)

PBS stations were the new target for UK distributors with contributions of series such as LWT's **Upstairs, Downstairs** to **Masterpiece Theatre**, and the sale of mystery thrillers like Ian Carmichael in **Lord Peter Wimsey** from the BBC; Benny Hill scored a surprising hit in the States when Thames took the hour-long innuendo sketch shows and pruned them into half-hour size chunks; Eric and Ernie never settled to well in US schedules, but Tom and Barbara Good (labouring under the nom-de-plume of **The Good Neighbors**) did far better business.

By the end of Tom Baker's fourth season, it seemed clear that the time to unleash **Doctor Who** on the overseas sf market was again ripe, the Pertwee stories having suffered at the hands of the other heroes of the day - the cops and tecs. The BBC could now offer ninety-eight episodes with a far more eccentric and entertaining Doctor. What's more, they were ninety-eight episodes which any PBS station manager would soon realise could be stripped for almost twenty weeks (that is, shown in the same slot each weekday). And then another twenty. And another... An added attraction was the show'sr cult following in the UK.

Publicity went into full swing, including a photo session on 14th February 1978 where Tom Baker turned up outside the US Embassy in Grosvenor Square, London to don floppy hat, coat and scarf over his casual trousers and checked shirt. For the benefit of the UK press and Time Life publicists, he then posed with K-9 plus hired hands in the guises of V8, a Sontaran Trooper, a Dalek, a Zygon and a rather unwieldy Wirrn whilst the cameras clicked. These stills would be available to purchasers in the US along with at least one photograph from each marketed serial. Or to be more accurate, it was one photograph which was said to be from the marketed serial, such as the Doctor and Leela talking in the lamp gallery of Fang Rock lighthouse - from (supposedly) THE FACE OF EVIL. The episode guides distributed by Time Life also had various errors - such as often listing stories in production order (for example, THE SONTARAN EXPERIMENT before THE ARK IN SPACE) which some TV stations regretfully obeyed to the letter.

Tranmissions began at wildly differing times across wildly differing stations in late Spring/early Summer 1978. But the cult status which the show has since achieved after its relaunch is now well known. To make it palatable to the Stateside audience, it was decided that certain changes had to be made to these initial Time Life issues - changes which some viewers did not realise were not supposed to be there until Lionheart released the undoctored versions of the serials.

A feature of some US television drama is the voice over, all-knowing tones which welcome you to each episode like an old friend. Some are extremely effective - like Rod Sterling's for **The Twilight Zone**, the Control Voice on **The Outer Limits**, William Conrad on **The Fugitive** as well as various other shows from the Quinn Martin stables. Others gave the desired off-beat effect, such as William Dozier's suppressed terror in **Batman**. Various UK imports of the day, such as Flambards, suffered from the added transatlantic voice-overs. However, the effect of the opening and closing narration for **Doctor Who** was to exude the smug knowingness associated with the dialogue later appended to silent Mack Sennett films, where the action is evident to the viewer and sufficient to convey the meaning without any aditional material.

Chosen to deliver these speeches was veteran actor Howard daSilva, who deeply but superfluously rumbled his intros and exits over all ninety-eight episodes, occasionally blotting out essential dialogue to tell viewers what they already knew, screwing up plot details, giving away story twists and generally making a nuisance of himself as he talked of Doctor Who, "our Time Lord friend".

Other US TV features are a montage sequence at the start of each new story and a teaser for the next episode at the end. (These are usually removed when the series are transmitted in the UK.) Obviously for **Doctor Who**, these would need to be inserted and other sequences dropped so as to keep the running time down to 24 minutes - a half-hour slot with three commercial breaks.

Here's a classic daSilva segment, from REVENGE OF THE CYBERMEN part one. The opening credits run, and then go into a montage sequence of approximately sixty seconds in length:

STEVENSON: "But surely, Doctor, Cybermen died out centuries ago"
DOCTOR: "They disappeared after their attack on Voga at the end of the Cyberwar, not the same as dying out. They are utterly ruthless - total machine creatures."

VORUS: "Gold buys humans. And we have more gold here on Voga than in the rest of the known galaxy."
MAGRIK: "But he has not communicated."
VORUS: "He should not at this time - the Cybermen may be monitoring our radio link."
MAGRIK: "The very mention of Cybermen fills me with dread."

DASILVA: "The Cyberscheme unfolds as a plot to take over the galaxy,

sion, USA 1978 AD

was ready to escape from Britain. ANDREW PIXLEY examines made of our Time Lord friend.

but the metal men can succeed only if they regain control of their home planet in order to blow it up. Its core is of pure gold, alluring to human kind but fatal to Cybermen."

***SARAH:** "But we're still heading for the biggest bang in history!"*
***DOCTOR:** "Oh yes. . . Oh no!"*
***SARAH:** "What is it?"*
***DOCTOR:** "They've locked the gyro controls - the flight chambers are jammed."*
***SARAH:** "What does that mean?"*
***DOCTOR:** "It means we're heading for the biggest bang in history."*

The above montage, complete with misinformation from daSilva, takes the viewer up to the first commercial break, and after the adverts the story starts properly at the beginning.

But here too, daSilva has something to tell us: "Our space-travelling trio take an unusual means of transport back to space-beacon Nerva. Though the trip is slightly disorienting, the Time Lord's ring does the trick, spinning them to their destination."

The first act of about seven minutes' duration runs up to the appearance of the Cybermat in the outer corridor. It contains several cuts. Warner's awakening is deleted, as is the first message from the Pluto-Earth flight. The end of the scene with Lester and Stevenson is missing as is the start of the next sequence with our space-travelling trio walking in the outer corridor. This scene too stops short as the Doctor's ponderings about where the TARDIS may materialise are lost - bringing the cuts to a total of thirty seconds.

Act two lasts about six minutes, and loses another 20 seconds after the Doctor opens the door and when Warner calls for Stevenson on the intercom, The sequence of Lester and Stevenson finding the damaged bulkhead is deleted totally and the conversation as Lester, Harry and Sarah move Warner is curtailed,

The last act of about eight minutes drops Lester telling Sarah and Harry about how Nerva is in quarantine, and also the start of a later scene when Warner's body is removed and Sarah is left on her own. Over the episode, the cuts total almost two whole minutes. The act ends by fading to adverts after two caption-slides of the end credits.

After the adverts comes the trailer for the next episode, and a totally recovered Sarah is running around with Harry in the caves on Voga. Howard daSilva informs us: "Next time - Harry and Sarah try to evade their Vogan captors in the subterranean chambers of the planet of gold. Unfortunately the resourceful Doctor Who is still on Nerva, just when they could use his assistance. . ." This thirty-second trailer then goes to the complete closing credits, and another episode is over.

The cuts vary in subtlety and number. Robot part one loses completely the scene where the Doctor chooses his new costume, and the opening TARDIS scene is PYRAMIDS OF MARS starts very abruptly indeed without any reference to Victoria.

ROBOT begins with a specially extended voice-over to explain what's going on:

***DASILVA:** "Doctor Who's face is transformed as his friends watch - instant plastic surgery. But the change goes more than skin deep. The Time Lord, on the brink of death, is inducing a complete physical metamorphosis... Recently returned from a distant planet where he was exposed to deadly radioactivity, Doctor Who enters into his fourth incarnation, thus saving his own life. But his new personality is still erratic and in transition, so the Brigadier has no alternative but to place him in the hands of a mere Earth doctor."*

Sometimes the dialogue is integrated with the visuals, such as the erratic appearance of the trio at the start of THE SONTARAN EXPERIMENT. Mispronunciations are rife, and comments such as that Sutekh is an Egyptian and Voga is the Cybermen's home planet are par for the course. Some episodes are fortunate enough to have action so obvious that even daSilva is unable to clarify it: "While guarding Harry, Sarah gets snatched by a Zygon" is all he can add to the start of the second episode of TERROR OF THE ZYGONS.

With new adventures from Kirk and Spock long gone, even in cartoon-form, the Alphans having laid an egg and Starbuck and Apollo just a little too slow off the mark, Doctor Who, our Time Lord friend, had managed to arrive in the nick of time yet again. □

Dr Who and the Pilgrims of Horror

(Episode one)

FOR Dr Who, crossing space to Mars or Pluto is simply a matter of hopping into the Tardis.

Crossing the Atlantic to America is more difficult, especially if you're taking a crowd of all-star horrors with you.

Which accounts for the queue for visas outside the United States Embassy in Grosvenor Square, London, yesterday.

Earthly masters

Actor Tom Baker, Time Lord in the B.B.C. series, and his unlikely band of pilgrims were setting up a special mission for their earthly masters at Television Centre.

They aim to sell the programme—British audience 12 million—to American TV. And hopes are high . . . after all Americans made the film "Star Wars" a blockbuster.

PICTURE: JOHN DOWNING

DAILY EXPRESS Wednesday February 15 1978

Set for the take-off: Dr Who with Wirrn, Sontaran, Robot of Death, Zygon, Dalek and K-9